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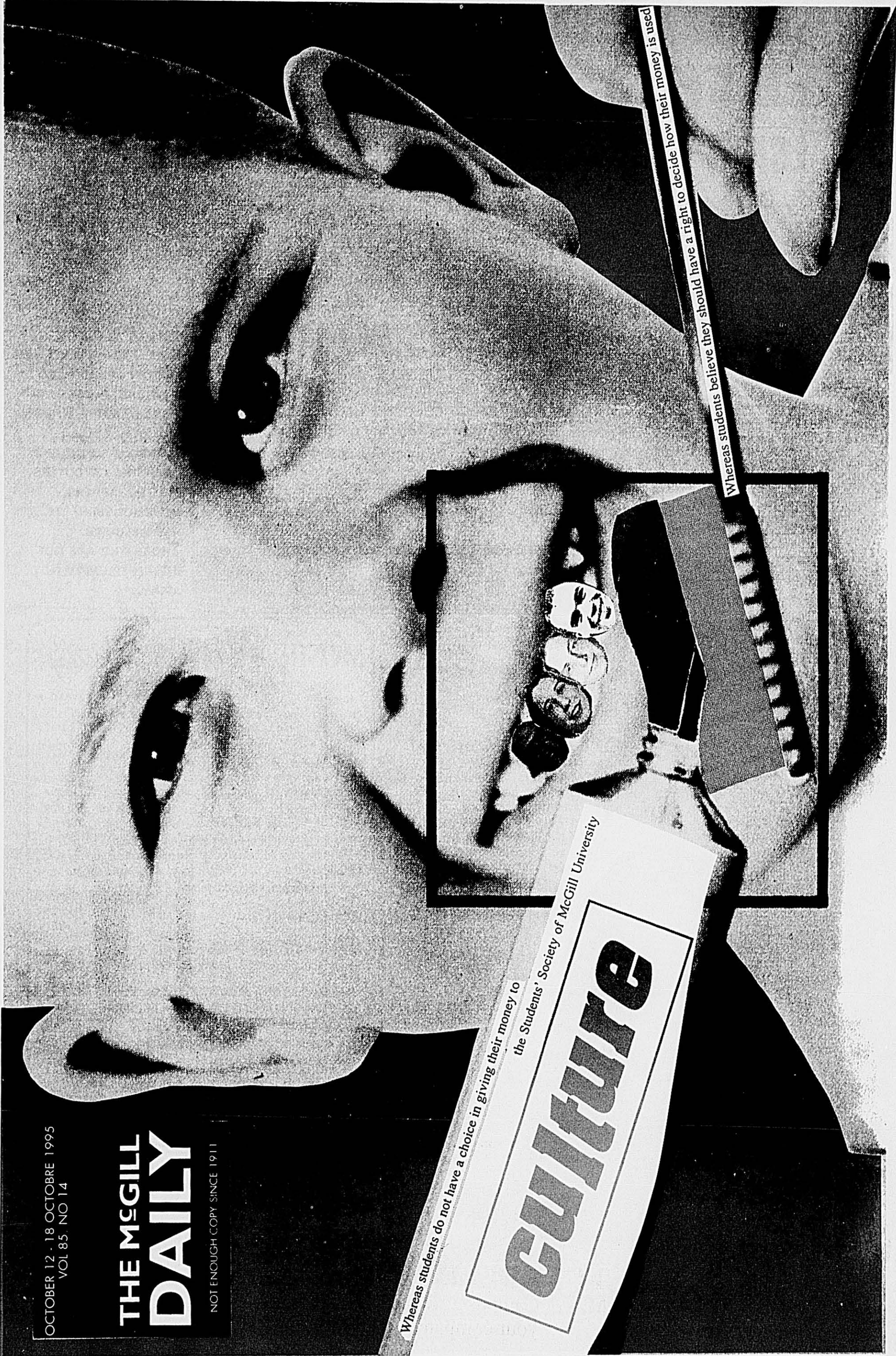
THE MCGILL DAILY

NOT ENOUGH COPY SINCE 1911

Whereas students do not have a choice in giving their money to
the Students' Society of McGill University

Culture

Whereas students believe they should have a right to decide how their money is used



The Princeton Review

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Sunday, October 15
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McGill **WORK** Study PROGRAM

The Student Aid Office is pleased to announce the continuation of the Work Study Program for the 1995-96 academic year! In addition to our regular funding, the Science Undergraduate Society has made a special contribution to the Work Study Program to create new positions in the Faculty of Science for science students.

WHAT IS WORK STUDY?

It is a program that provides part-time on-campus employment for full-time degree students who demonstrate financial need. Eligible employers will benefit from subsidized labour costs when work study students are hired.

HOW DO I APPLY?

Work Study student applications and brochures are available at the Student Aid office on both campuses. Applications must be returned to the Student Aid office by: **October 13, 1995.**

OFFICE OF STUDENT AID & INTERNATIONAL STUDENT ADVISER
Powell Building, 3637 Peel St., Room 200

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In March of 1988, McGill students voted in a referendum to contribute \$3 per semester to establish and maintain a Public Interest Research Group (PIRG) at McGill. QPIRG at McGill offers every student the opportunity to act as a citizen of the community around them. Unlike any other student group on campus, QPIRG offers every student the opportunity to have their contribution refunded. The refund period will take place this semester from October 10 to the 31st. While we believe that it is only fair that students have the right to choose whether or not they contribute to QPIRG, we hope the decision to opt out of contributing will be considered carefully.

Through their contribution, every student is a member of QPIRG. Membership in QPIRG opens the door for McGill students to get involved in projects that affect the McGill campus and the greater Montréal community. QPIRG accomplishes this in a number of different ways: first of all, it offers students the resources to facilitate effective research; secondly, it is a venue to educate McGill students about the social and environmental issues important on campus and in the surrounding community; finally, it provides the training and environment necessary for effective student-based action-research, education and action.

One needs only to look at QPIRG's track record to see how this valuable resource has been used in the past. Last year alone, QPIRG at McGill played a key role in the following projects: a study of McGill's daily

waste stream culminating in a report which presented recommendations that would allow a reduction of waste produced on campus, the publication of four issues of *Perspective* (an alternative media magazine), participation in energy committee hearings for Hydro-Québec, and making affordable, organically grown food accessible through the Organic Food Co-Op.

In previous years, QPIRG at McGill has been responsible for, among other things, the establishment of Montréal's first student housing co-op and the founding of Action-Rebuts, which successfully lobbied for the cancellation of a garbage incinerator in Montréal's east end.

In light of the worth of these past accomplishments, one should not only consider whether or not to claim the refund, but also whether one might be interested in getting involved with what QPIRG has to offer.

This year, QPIRG at McGill has 14 projects on the go; these include the Network for Young Community Entrepreneurs, the Organic Food Co-Op, Campus and Community waste management and a project to establish a Co-Op cafeteria.

We on the Board of Directors of QPIRG at McGill are committed to ensuring that the funds that are received from students are used wisely to involve students in the McGill and Montréal communities. For any information on projects or the refund period, please call us at 398-7432, or just drop in and check us out at 3647 University Avenue.

SUBMITTED BY ZAK PATTERSON AND ALEX HILL, MEMBERS OF THE QPIRG BOARD OF DIRECTORS.

ERRATUM

Guy Favreau, director of the organisation L'Anonyme, was not the co-host of the SIDA Jeunes Tours event. Also, L'Anonyme operates through a moving van, not through an office as the article "Youths learn about AIDS" in the October 5 issue of the *Daily* states. The *Daily* regrets the error.



LETTERS

Criticism of Nasrin undeserved

TO THE DAILY,

The Oklahoma bombing sent the media into an anti-Arab frenzy which was the most shocking display of racism I have recently seen. But for Melanie Newton and Hasan Karrar to conclude that Taslima Nasrin is on the same anti-Arab/Muslim band-wagon is to stray way off-track from the important issues which she is trying to address.

Maybe you guys weren't at the

Bibliothèque Nationale presentation, but both the audience and Nasrin's message were very clearly heard: Nasrin wrote some books. A group of people decided that they didn't like what she said, so they offered three prices for her head, and attacked her publishers and any journalist that would cover it. "Instead of inviting me to a debate on my position, they sent out a death threat," said Nasrin. This is fundamentalism which is intolerant. She specifically emphasized that this kind of fundamentalism is NOT restricted

to just the Muslim religion.

Concerning the hijab, the issue is not the freedom to express a religion, but their freedom to NOT follow it. A female Muslim audience member from Montréal explained how she had chosen to NOT wear the hijab, and is consequently being verbally and physically harassed by other members of the Muslim community. Nasrin noted that if the decision was a free one it would be a different matter, but all too often, religion or culture is used as a form of oppression against the woman. Nasrin asked of the Qu'ran, "Why don't men also have to cover THEIR skin to prevent arousing a woman's sexual desires? Genital mutilation in Canada is considered a violence, whereas in Africa, it is called cultural." Nasrin sums it up, "When a man is oppressed, it is called oppression; when a woman is oppressed, it is called tradition."

REIKO CYR
B.C.L. I

Beavis Response to student funding of Daily

TO THE DAILY,

After reading about the threats to the *McGill Daily's* funding by conservative (what a label) SSMU reps, it inspires me to quote the words of the brilliant yet often misunderstood Beavis (rather roughly; my apologies to Mike Judge): "Yeah... Hehehehehe... I wish people would teepee my house. Hehehehehe they'd be doing me a favor. Hehehehe. I've

been using the same newspaper for the past month. You know how much teepee you can get with \$6.70?"

VINH NGUYEN
U2 PSYCHOLOGY

Telecom responds to coverage of its deal with residences

TO THE DAILY

In the September 11 issue of the *Daily*, the article "Open your Wallets" by Mark Narron contained several factual errors.

Mr. Narron claims that students in residence must pay a "whopping \$200 up front per school year" for a telephone line. This is incorrect. Students must pay \$100 per semester to Bell's rates of \$32.00 installation fee, plus \$17.27 a month, and a \$200 deposit. McGill does not charge for installation.

Mr. Narron goes on to state that "McGill Telecom service is so expensive because it includes almost a dozen mandatory phone capabilities."

These phone capabilities are part of the McGill system, and are available, free of charge, to all users. McGill Telecom does charge more for a telephone line than Bell, because Bell subsidizes residential rates from long-distance charges.

It is also false that students are forced to own "the proper state of the art phone." Any phone equipped with a touch-tone keypad will work on the McGill system. Students were informed, in writing, that they could rent the

phone from us or bring their own.

As well, it is incorrect that it is not possible to access MusicB from the residences. It has been always been possible to dial-in to the system, and data-jacks are now being installed so residence students can connect to the McGill backbone.

Alex Waxman was not available for comment in the article because he was in the hospital, ill with pneumonia, not because we had failed to provide him with phone service.

Finally, Gabriele Methot, the CRTC representative named in the article would not confirm her "quotes" in the article, and stressed that any opinions she may have volunteered were her own and not those of the CRTC.

GARY BERNSTEIN
ASSOCIATE DIRECTOR
MCGILL TELECOM

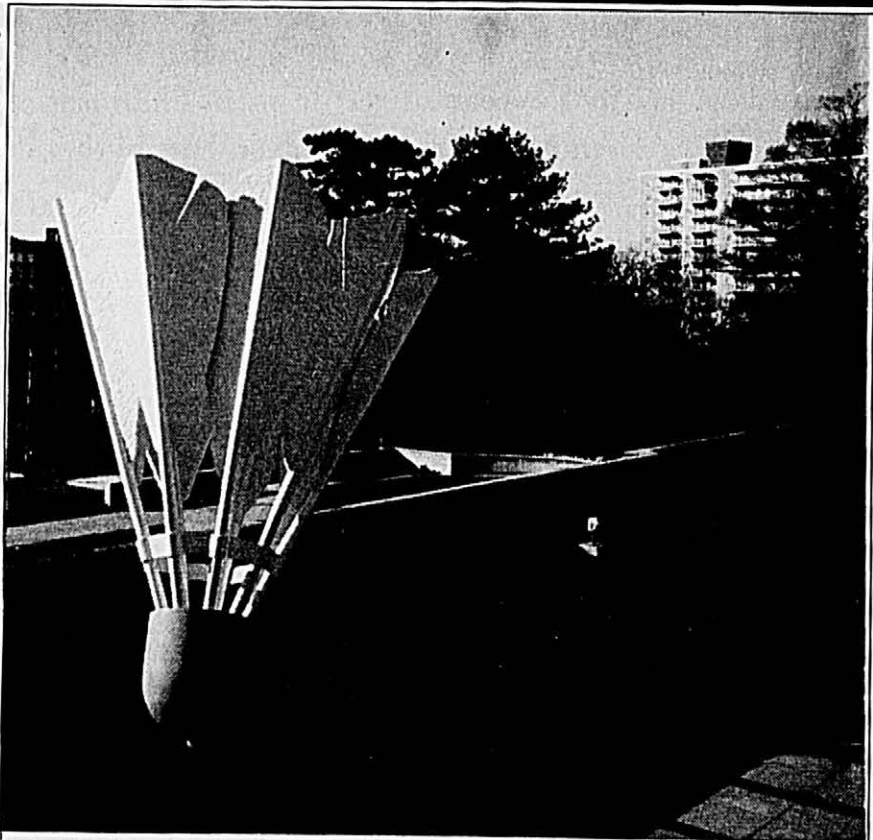
Editor's note:

Mr. Bernstein's letter was to have appeared in last Thursday's edition of the *Daily*. It is the synopsis of a longer letter that Mr. Bernstein sent to the *Daily*. Due to time constraints, the letter was not published last Thursday. The *Daily* regrets this and extends its apologies to Mr. Bernstein and McGill Telecom.

THE MCGILL DAILY culture	business manager: Marian Schrier assistant business manager: Jo-Anne Pickel advertising managers: Boris Shedov, Letty Matteo advertising layout & design: Mark Brooker
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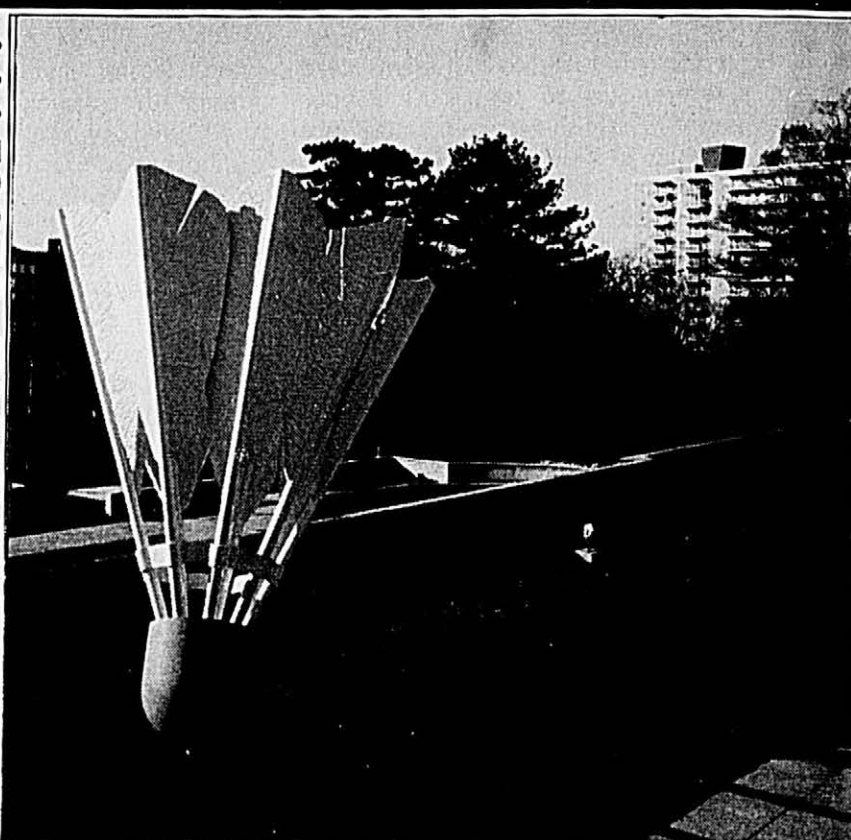
The *Daily* welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

off the darkroom floor...



Shuttlecock - Kansas City, Missouri
M. Englebert Griffin

off the darkroom floor...



Shuttlecock - Kansas City, Missouri
M. Englebert Griffin

A Ceremony to Provoke Your Curiosity "AMETHYST'S UNIVERSE" OPENS IN MONTRÉAL

by Meredith Cohen

"Amethyst's Universe" is a universe of inner fantasy or in the words of its creator, Atif Siddiqi, "an invocational ceremony to provoke your curiosity." This multi-media solo performance piece promises to be a field of illusion and mysticism; a world of exploration and a world of escape; a universe both of death and renewal.

Siddiqi's creation, "Amethyst" lures us into a magical world for a metaphorical journey of the spirit in which gender boundaries become nebulous and true identity is sought. It is a sojourn of self-acceptance and self-discovery, beyond what others want you to be. What the audience sees might surprise or move them, or it may lead to questions never asked before. This is exactly what the play's creator wanted.

The piece is performed and written by Atif Siddiqi, who sings, speaks, and dances in the labyrinthine dream world of Amethyst. According to Siddiqi, the play was born of experiences in his personal life. The work is a culmination of several years of journal entries, and his need to escape an oppressive and flawed reality.

Siddiqi grew up in Pakistan. From an early age he listened to those around him, making distinctions between genders. The years of voices echoing the same message "you should have been born a girl," had a definite effect on his life.

When he was told that the domain of what is traditionally considered to be 'feminine' was off-limits to him — that being 'feminine' should not be his domain — cross-dressing and gender variation became a part of his artistic expression. The female persona, in the words of Siddiqi, "questions the boundaries of the perceiver and of the perceived."

Acutely aware of his attraction to other people and also the attraction others had to him, Siddiqi began to explore with gender variation, and the ways in which people perceived him. The illusions that he was able to create led him to question how he could make his fantasy extend to reality.

Although in many ways the world

"Amethyst" evokes is a world of escape for Siddiqi, the piece is meant to be an absorbing fantasy for the viewers as well.

"Although this ambiguous space residing somewhere in between binary constructs is often scary for some people," says composer Tobias Tinker, "people have approached the piece with tremendous curiosity." This is a journey meant

to be liberating for all.

In "Amethyst's Universe" the audience immerses itself in a dizzying world of images, poetry, dance and music. The viewers are challenged to question traditional categories of the feminine and the masculine and also the roots of the self.

Among the artistic devices used to

convey the meaning of the piece, music plays an important role in communicating and deteriorating boundaries of the perceiver and of the perceived. During the performance, three musicians will inhabit the strange land. Tobias Tinker plays the keyboard, Guy Thouin plays the sitar and the guitar, and Evan Green plays the tabla and percussion.

According to composer Tinker, "The music is a synthesis of jazz, Latin and Mediterranean rhythms, classical Indian melodies, and electronic textural sounds that function to immerse and hypnotise the audience. It is composed in close collaboration with Siddiqi's lyrics and serves to draw the audience into the journey. The music evokes visions and is at times very aggressive in setting a mood."

Siddiqi agrees: "You really lose yourself in the music and experience what the character is experiencing."

The set, designed by Gordon Flood creates a visual reality of the play's dreamscape. In a metaphorical depiction of the four corners of Amethyst's universe, four golden pillars donning peacock feathers bound the space surrounding Amethyst's peacock throne. The set is enhanced by projected slide images, some of them photos taken on location in India and Nepal. Ethereal costumes, all made by Siddiqi add layers to the illusion.

What results is a voyage that captures the senses, spirit, and the mind.

"To closed minds, I am an illogical creature with a dangerous suggestion. I seek in opening a resurrection, for I will not tolerate rejection." This is Amethyst's invitation, warning, and plea. Come with an open mind and an open heart, and journey to a brave new world.

There will be two performances of "Amethyst's Universe" on October 18 and 19 (20h) at Maison de la Culture, 2550 Rue Ontario est. Tickets are available in advance at L'Androgyne or Cheap Thrills for \$12, \$15 at the door. The musical score will also be available.



Thursday, Oct. 12

- **LBGTM** Womyns group discussion meeting, Shatner 423, 17:30h
- **LAAG** Latin American Fiesta! Live music, food and drinks, Shatner B9-10, 21h.
- Vernissage of The Story of Outremont, an exhibit telling the city's three centuries of history, **McGill School of Architecture**, 17:30h (exhibit runs until October 31st).
- **McGill Students'**

International Development Initiative Education group meeting, Shatner room 310. Info Mark 844-1530.

Friday, Oct. 13

- **LBGTM** Coming Out Group meeting in the basement of UTC, 3421 University, near Milton, 19h.
- **LBGTM** General Discussion Group meeting, basement of UTC, 3421 University, near Milton.
- **McGill Christian Fellowship** home group meetings/Potluck, locations posted on Shatner B11 door, 18:30h.
- **The Committee for People's Yes of McGill** holds its first meeting, 17h30, Shatner

Cafeteria. Anyone (partisan or not) interested is welcome. Info Atim 987-9558.

• **Montréal's Tibetan community** will organise a vigil to protest the reception of Chinese Premier Li Peng by Canadian Prime Minister Jean Chrétien. Sheraton Hotel on René Levesque street at 6pm

Saturday, Oct 14

- **RECLAIM Youth Tutor Workshop.** For individuals aged 18-25 who wish to become youth tutors. Info: Sandi at 849-3679.
- **The McGill Taiwanese Association's** Discussion Group invites all to a talk by prominent Taiwanese musician Mr. Chiang. Meet at Roddick Gates, 18h45.

Info Adrian 931-1574 or Conlyn 393-9497.

• **The Knight Singers** present two concerts from Handel, Mozart, Vivaldi, Verdi. Saturday 20h, and Sunday 14h at St. John Baptiste Church, 233 Ste Claire Avenue, \$10/\$8 at door. Info 633-9779.

• **Egalitarian services** begin today and will run every Saturday at 10h at **Hillel House**. All welcome. Info Judy at 845-9171.

• **The Marianopolis Theatre** presents A Musical Autumn Evening, Laventi Djintcharadze. 8pm. 3880 Cote des Neiges. Tickets are \$10 at the door, children are free

Sunday, Oct 15

• **Commemoration and Action.** Film about Walter Rodney, and launching of liberation campaign for Nongoma Ouedraogo, head of Bloc Socialiste burkinabé, who was arrested by the Compaoré regime. 3715 Peel, 14h.

• **LBGTM** Fall "Outing", a day hike of Mt. Mansfield, Vermont. Cost for transportation \$10. Info 398-6822.

Monday, October 16.

• **Young Socialists** Information table in Leacock, ground floor, 11h-14h. Info on Cuban youth coming to McGill in November. Info 284-7369.

• **The Business and Professional Women's Club of Montréal** holds a celebration dinner on the theme of the post-Beijing conference. YMCA, 1355 René-Levesque, 18h, \$25. RSVP Genny 767-5786.

• **Pugwash** invites all to a stimulating discussion about anti-nuclear activism with Prof. Don Bates from International Physicians Against Nuclear War, Burnside Hall, room 305, 18h.

Tuesday, October 17

• **The Reform Party of McGill** presents "Manning at McGill" 13-16h, Shatner Ballroom. Preston Manning will likely speak and answer questions.

Wednesday, October 18

• **McGill's Annual Bookfair** today and tomorrow, 9h-21h, Redpath Hall.

• **Temple Emanu-El-Beth Shalom's** Book Lovers' Forum presents Professor Graeme Decarie speaking on Kenzaburo Oe's Nobel winning *A Personal Matter*, 395 Elm Ave, 10h, \$6.

Ongoing

• **Position Available** Student publication is looking for someone to co-ordinate promotional and fundraising activities. Gain experience and boost your CV. Call Brenda at 842-6422 or email bbbaa@musicb.

• **Entraide Bénévole Metro**, a non-profit organisation helping senior citizens, needs volunteers over 25 years old with a driving license to drive a van; volunteers also needed to help seniors with grocery shopping. Info 932-2616.

• **Jewish Family Services** needs French and Hebrew speaking volunteers to help kids improve their academic skills. Info Linda Wexler at 342-0000, ext. 228.

• **Daily Hello Program** needs volunteers to call people and provide reassurance to people living alone. Info 488-9163 ext. 351 for an interview.

• **The McGill Hellenic Students' Association** holds its fall term general Assembly on Friday, October 20, Shatner Building, room 426, 17h. Come by and offer input. Info 272-6270.

• **The Pillar** is now accepting poetry and fiction submission for the Spring issue.

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SSMU strikes a deal...

picking Pepsi despite its record on human rights

by William Lau

Despite Myers' subtle suggestions, SSMU chose to go with Pepsi instead of Coke. In a ceremony held last month, Coca-Cola still honoured its pledge with a sizable cheque.

Peter Mazoff, a member of the Food and Beverages Committee, defended their decision, commenting that there was "no comparison in the meat of

step down.

They are also responsible for the five-year house imprisonment

the proposals."

Pepsi's offer was simply "much better" Mazoff explained, adding that "Coke felt that it was their inalienable right to have a contract with SSMU."

With that, SSMU signed a deal effectively telling students what to drink and what not to drink. Students in the Shatner University Centre, for example, can no longer get any non-Pepsi products without venturing to a non-SSMU building — whether they like Pepsi or not.

And many students don't like Pepsi one bit.

Monopoly here, exploiter there

Given PepsiCo's record of irresponsible dealings in Southeast Asia, especially in Burma, it is not surprising that many students are angry about Pepsi's virtual monopoly in their building.

In Burma, Pepsi also has a monopoly, over the country's whole soft drink industry.

Due to a unique arrangement that filters profits directly from PepsiCo's operations to the illegal military government, called the State Law and Order Restoration Council (SLORC), the multinational corporation has free reign to exploit local labour in its production plants.

Ever since a bloody 1988 crackdown on democratic protesters, SLORC has carried on massive violations of human rights. After an overwhelming loss to democratic forces in a 1990 general election, they refused to

of democratic leader and 1991 Nobel peace prize winner, Daw Aung San Suu Kyi. SLORC has continuously come under fire from the international community. It has been censured five times (1990-1995) by the United Nations General Assembly for its "grave and continuing abuses of the most basic of human rights."

Meanwhile, PepsiCo has continued to operate in Burma, resulting in a regular placement on the *Multinational Monitor's* list of the 10 worst corporations.

PepsiCo maintains that "our decision to remain in Burma is guided by our firm belief that trade is one of the best ways to build bridges of understanding between people — bridges which help open lines of communication, find common ground, stimulate dialogue, and thus bring people and their nations closer together and ultimately toward world peace." Nonetheless, PepsiCo left South Africa during apartheid.

PepsiCo's CEO, Wayne Calloway has twice refused a shareholders vote on PepsiCo's presence in Burma. Companies such as Levi Strauss and Co.,

May's Coca-Cola, Eddie Bauer, and Reebok have all left Burma due to consumer pressure.

The CEO of Levi Strauss and Co. commented after its pull-out that it was impossible to be in Burma without "directly supporting" the SLORC.

American cities like New York, Oakland, and Seattle have already passed city laws boycotting companies operating in Burma. The Universities of Washington and Berkeley have implemented similar measures.

Today, Burma is on the United Nations' list of Least Developed Countries. With a GNP of \$200 U.S. and a rate of inflation since 1988 of 150 per cent, there is a steady rise in food prices and malnutrition is rampant. Medicine is hard to come by.

Burma is desperately trying to cash in on foreign investments. Yet SLORC continues to direct over 70 per cent of government revenues to the military.

The Director General of UNICEF believes that all foreign exchange generated is used to wage war against ethnic Burmese minorities determined to overthrow the military junta.

Pepsi giving silent approval

According to the Karen Human Rights Organisation, SLORC abducts villagers to use as porters, forced to carry supplies to soldiers in the front lines. Some-

times they are even used as "human mine-sweepers."

Abducted workers are fed little and when they eventually collapse from exhaustion, they are executed. As the All-Burma Student Democratic Front asserted, "when Pepsi does not speak out against human rights abuses of the SLORC they give silent approval to such abuses."

Canadian Human Rights Monitor Kevin Heppner noted, "As SLORC expands its army... [m]any battalions

then confiscate much of the best farmland in their area, evict the farmers, then force these same farmers to come back several days a week to do slave labour growing cash crops... the produce is sold with all proceeds going to the local military command except for a percentage which must be sent to a SLORC front company in Rangoon, [the Burmese capital]."

One bottle of Pepsi in Burma costs Kyats 15 (\$2.40 U.S.). A worker's average salary per day is about Kyats 16. Pepsi targets Burma's youth and creates a demand among the young which provides even greater hardship on parents.

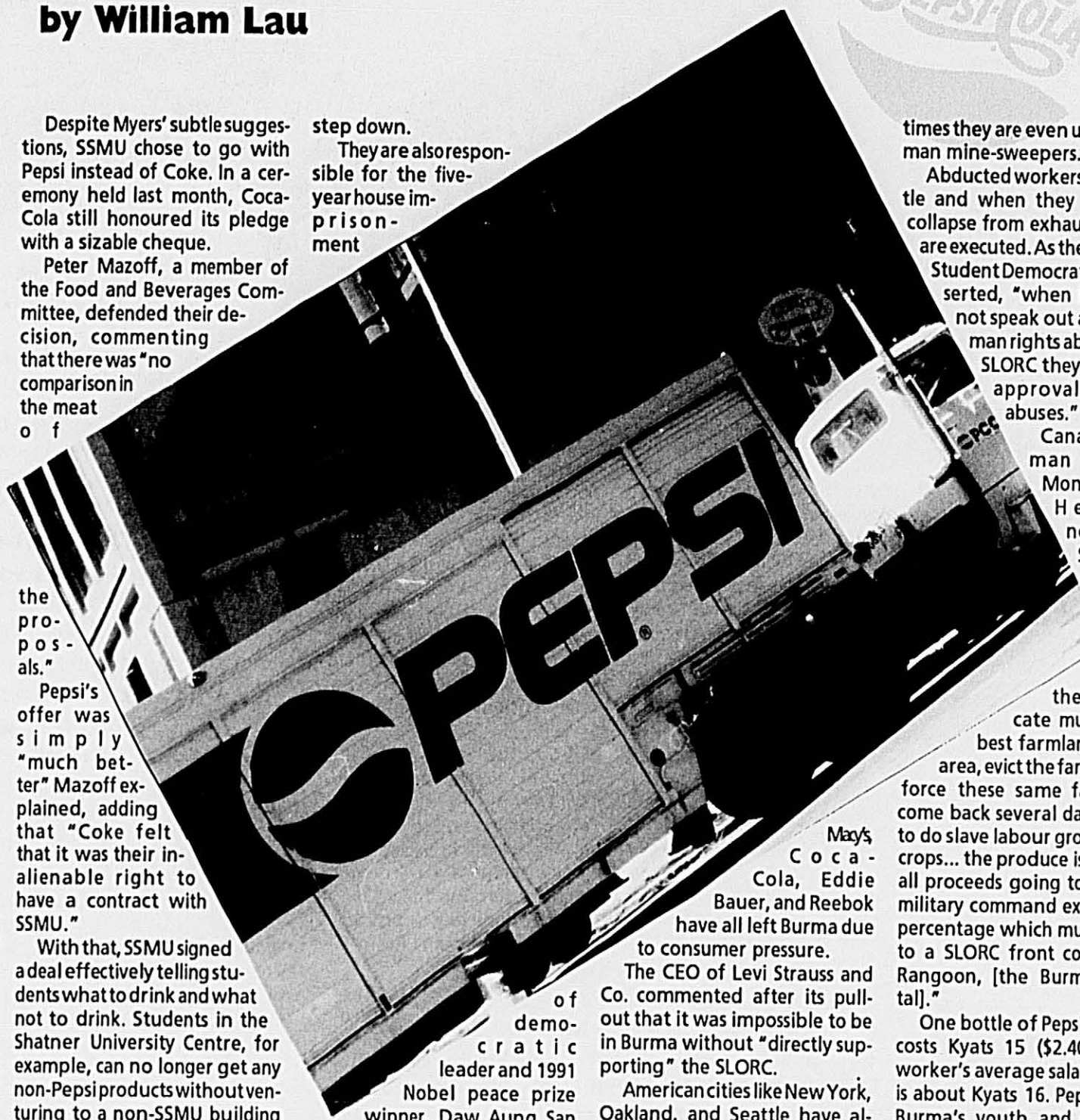
Claimed Barry Shea, PepsiCo's Vice President for Southeast Asia, "The market is there, that's one thing we're sure of. People will buy our product. There's lots of money floating around and there's not much to spend it on in a country like Burma."

Since 1991, PepsiCo has invested more than \$3 million U.S. in two bottling plants, one co-owned by a well-known SLORC supporter, Tun Thein.

PepsiCo's continued presence gives international legitimacy to SLORC. SLORC boasts that "Pepsi's highly visible presence helps discourage any illegal challenge to our rule," according to the SLORC ambassador to Thailand.

Last month, our Students' Society added McGill students to the list of Pepsi, and hence SLORC, supporters. Students were not widely consulted in the decision.

PHOTO BY RYAN FITZGERALD



Journalist, writer and social critic Rick Salutin speaks on Canadian WORKING FOR SOMETH

CBC  Television

COWBOY JUNKIES
SARAH McLACHLAN

by M-J Milloy

By his own admission, Rick Salutin has been an outsider for most of his career as a journalist, playwright and columnist.

Raised as a Jew in the WASP culture of 1950s Toronto, he later became an expatriate Canadian in the United States. Returning to Canada in October 1970, the FLQ crisis and the imposition of the War Measures Act confirmed his support of the Québec nationalist movement.

For the last 25 years Salutin has been one of the most consistent voices from the left in Canadian media. As an essayist and playwright he explored Canada's identity from an avowedly Marxist standpoint. His first book, *Marginal Notes*, published in 1972, explored the role of a

journalist in analysing and critiquing the dominant forces and groups in society.

From his position as a columnist in the *Globe and Mail* and editor at *This Magazine*, Salutin tirelessly attacked the Free Trade Agreement during the 1988 Federal Election. Along with Terry Mosher — 'Aislin', the editorial cartoonist for the *Montréal Gazette* — Salutin published a cartoon-guide to the agreement, which was influential in swaying public opinion against Free Trade.

Salutin came to McGill on October 3 for a debate with Tom d'Aquino of the Business Council on National Issues, on the topic "In a Global Economy, are Canada's Prospects Truly Bright?"

As a counterpoint to d'Aquino's market ideology, Salutin reminded the audience that culture and community are about common concerns and meaningful relationships, not the sacrifice of social programmes to a questionable goal.

Salutin spoke with the *Daily*

the next morning at the Euro-Deli restaurant on St. Laurent.

DAILY: I WAS READING AN ARTICLE IN THE FOCUS SECTION OF THE *GLOBE AND MAIL* ABOUT THE NDP LEADERSHIP RACE, AND THERE WAS A QUOTE BY HERSCHEL HARDEN, WHO SAID THAT THE REAL OPPONENT OF THE NDP WAS NOT THE LIBERAL OR REFORM PARTIES, BUT THE MASS MEDIA, WHO HAVE CREATED A CLIMATE OF ANTAGONISM

HOW MUCH DO YOU THINK THE MEDIA IS DIRECTLY ANTITHETICAL TO THE INTERESTS OF THE NDP AND THE LEFT IN CANADA?

Rick Salutin: I'm not sure that's what he said. He said that we have to deal with the media, I don't think he was saying that they are the enemy. They are a problem because everything is mediated through them. They are not a conscious opposition in the sense that business is.

[CALL-IN RADIO SHOWS] SEEM TO HAVE SELF SELECTED NOW, SO THAT ONLY PEOPLE WHO WANT TO BECOME KIND-OF LITTLE RUSH LIMBAUGH'S GET A CHANCE.

SOCIETY OPERATE, AS YOU DID LAST NIGHT, THE ONLY 'VALID' POLITICAL DISCUSSION THESE DAYS IS WHAT TO CUT. DO YOU THINK THAT THERE IS LESS ROOM FOR PEOPLE LIKE YOU, AND LESS ROOM FOR YOUR OPINIONS AND BELIEFS, IN THE MEDIA TODAY?

My own sense is that there is a wider range of options. My own experience is that I could not get into the media, into the mainstream media in any way, until the last four years. I don't think I've changed what I've been saying, although I hope I'm saying it in clearer ways. The position is basically not any different.

There was nothing of the nature of [Shooting the Hippo author] Linda McQuaig's books just five years ago... certainly not best sellers, published by an American publisher in Canada, by Penguin.

In the *Toronto Star* Naomi Klein, who was the managing

editor of *This Magazine*, has a regular column. There was no way that anyone running *This Magazine* could have been in the *Toronto Star*...

[But] it's hardly a level playing field for views in the media. In the '80s, when Robert Fulford, the Liberal, was running *Saturday Night*, I couldn't get in. And then when Conrad Black bought it, and John Fraser was the editor, he said, 'C'mon in, you're my key to proving that I'm not under Conrad's thumb.'

I don't think it is unambiguous, the situation in the media. I don't know what it means that there seems to be a broader range of perspectives permissible.

IN THE UNITED STATES, THE RISE OF THE NEO-CONSERVATIVE POLITICAL AGENDA HAS BEEN CREATED BY AND HAS HELPED TO CREATE VERY POPULAR VOICES, LIKE THE RUSH LIMBAUGHS...

That is true in the States. In the States it is even worse. But that is also happening here, in private radio. There is some stuff out there, that I am familiar with, that has that right-wing brainless quality to it.

I do consider myself a populist in some ways. But I don't think that means that everyone who gets on the blower has divine revelation.

I was very fond of phone-in radio shows when they first started to appear on the airwaves. It was really the only place in the media society where you could hear the voice of real people. This was true even as recently as seven or eight years ago.

They seem to have self selected now, so that only people who want to become kind-of little Rush Limbaugh's get a chance. You so rarely hear that kind of honest, questioning voice of ordinary people that you used to hear on these shows. Now they all want to be personalities, generally of this

right-wing variety.

DO YOU THINK THAT THERE IS HOPE FOR A REBIRTH OF MASS 'LEFT-WING' POPULISM? DO YOU THINK THAT THE

ONE OF THE REASONS THAT THERE IS SO MUCH PRESSURE ON ARTISTS IN CANADA IS BECAUSE WE LACK THOSE 'DEEP' ELEMENTS OF CULTURE, A COMMON LANGUAGE OR ORIGIN. IF YOU HAVE THOSE ELEMENTS THEN INDIVIDUAL ARTISTS ARE JUST ALLOWED TO EXPLORE THEIR OWN INDIVIDUAL MADNESS.

FORCES WHO DEMONSTRATED IN FRONT OF THE LEGISLATURE WILL SPREAD?

I'm completely out of the prediction business. I think for anyone who has lived through the last seven or eight years, would anyone have said that there would be no Soviet Union? Or that Nelson Mandela would be the President of South Africa?

I really believe that anything can happen. It is wrong to be pessimistic, but not particularly bright to be optimistic right now. You just have to take your best shot at working with the conditions at hand.

Looking back over the last twenty years, one of the things that really perplexed me was how in the '60s and '70s, it mattered to us immensely to know that history was on our side, or that history would absolve us, and that the victory of the forces of socialism was inevitable.

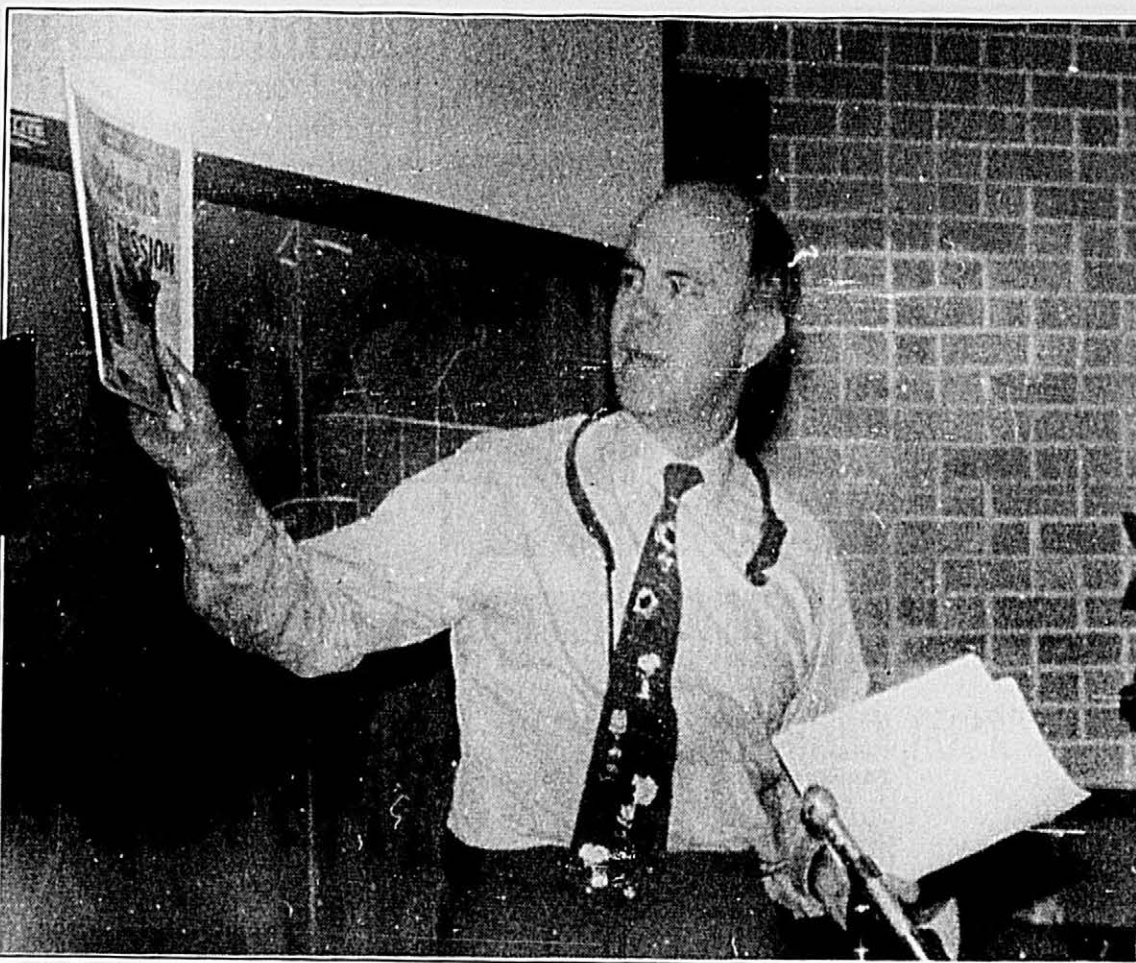
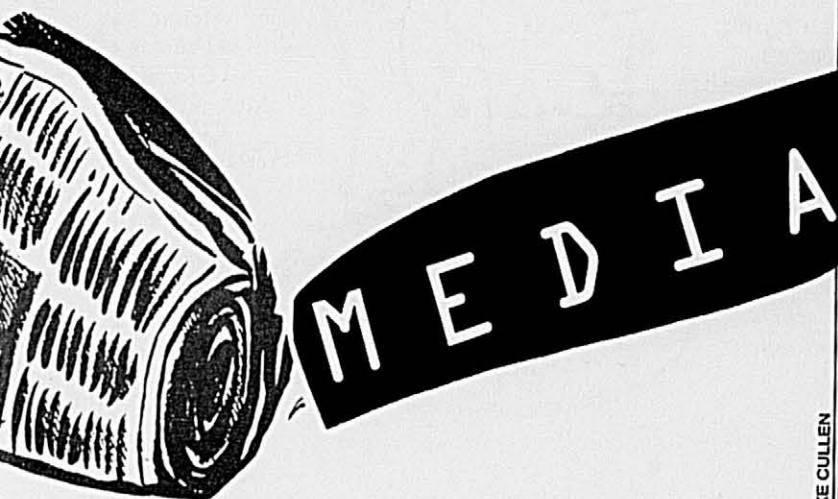
When I look back on it now, I cannot remember why it was so important to us. If you had thought victory was not inevitable, would you have not done what you did? You do it because it is right. And because it is more fun.

YOU WROTE IN *MARGINAL NOTES* THAT WRITING FROM THE MARGIN IS A MUCH MORE FUN PLACE TO BE. WHY IT IS MORE FUN TO BE THERE?

I prefer to think that you are not deluding yourself. Others are free to say the opposite. But I think that there are less illusions



media, politics and culture ING BETTER



DAILY PHOTO BY MIKE CULLEN

RICK SALUTIN

on the margin.

To convince yourself that the Mike Harris programme is in the interests of the whole society, to me that's delusional. It is so patently grinding most people into the dirt and elevating the few up into the clouds... that to say that it is being done out of benevolence is pure ideology. My own experience after 53 years of life is that you do not have a good time if you are living delusionally. You can have delusions of the left as well as delusions of the right, of course.

I WAS READING IN *MARGINAL NOTES* A WORKING HISTORY OF THE NATIONAL FILM BOARD OF CANADA DURING THE 1950s, AND YOU WERE TALKING ABOUT CULTURAL INSTITUTIONS AND THEIR GROWTH AND HISTORY IN CANADA. LAST NIGHT YOU TALKED ABOUT THE ROLE OF NATIONAL CULTURAL INSTITUTIONS, AND HOW THEY ARE THE 'GLUE' THAT HOLDS CANADA TOGETHER IN THE ABSENCE OF A COMMON LANGUAGE, A COMMON ETHNIC ORIGIN, A COMMON MYTHOLOGY.

OBVIOUSLY THE CBC AND THE NFB ARE PRIME TARGETS OF THESE NEO-CONSERVATIVE BUDGET-CUTTING AGENDAS. WHAT KIND OF EFFECT DO YOU THINK THE WEAKENING OF THIS 'NATIONAL GLUE' WILL HAVE ON CANADA?

I think it is traumatic. The CBC is supposed to express Canada to Canadians and allow them to express themselves to each other. All the things that it is supposed to do it doesn't actually do very well. It is better than the private broadcasters, but nothing could be worse.

But the mere existence of these institutions allows people to feel that there is a country. However badly they do what they do, at least they are doing something. At least they are trying to express some of the bonds that we have in common. Most importantly, they are providing a place for people to

talk to one another.

It is very demoralising and depressing to lose these things. You feel like you're adrift. As we lose these programmes — the railway, the CBC, the social programmes, people begin to question the validity of Canada.

Social programmes are as important culturally as economically, because they represent a common commitment. They remind us that this is what we are about, about extending a hand to each other.

This is all treated with scorn and contempt by those on the right who are destroying these programmes. Mulroney used to attack it by saying 'is this all what being a Canadian is?'

I don't know if it is all what being a Canadian is, but it has to be a part of it.

One of the effects of cutting out these institutions — besides the direct economic and physical effects for people across the country — is losing a sense of belonging.

I think that the CBC is a wretched institution. Sometimes I feel it should be leveled and we should start all over. Except at this point in time if it was leveled it would never be resurrected.

I WAS SUPPORTING THE 'YES' SIDE IN 1980, BUT NOW I CAN'T BRING MYSELF TO CARE VERY MUCH. NEITHER SIDE IS VERY INSPIRING. IT'S A BIT LIKE THE LAST ELECTION IN ONTARIO: BETWEEN RAE AND HARRIS AND McLEOD, IT WASN'T POSSIBLE TO WORK UP MUCH ENTHUSIASM.

ONE OF YOUR GREATEST COMPLAINTS

ABOUT THE CBC WAS THAT IT HAS FAILED TO CREATE A POPULAR CULTURE FOR CANADIANS. YOU SAID THAT THE CBC WAS INTERESTED IN 'BOUTIQUE RADIO', TALK SHOWS AND ART SHOWS FOR THE MIDDLE CLASS, WHILE IGNORING MORE POPULAR CULTURAL VOICES: STOMPIN' TOM CONNORS, KASHTIN, THESE SORTS OF PEOPLE.

The CBC identified with power, in a way. The CBC was

created in the [rationale] of the 'responsible bourgeoisie'. They weren't just in it for themselves, but they had a responsibility for the nation, and for all of society, like the Tories in Ontario during the fifties and sixties.

They lived very well. They did very well from the power that they held. But they also felt a kind of noblesse oblige, and the CBC was born of that. They were going to bring 'culture' to Canadians, support the symphonies, and they would 'elevate the masses'.

Looking back, what seemed obnoxious at the time actually starts looking almost good.

But the problem now is that the CBC never built that popular support, and they remained dependent on the patronage of the ruling class. So when the ruling class turns around and starts to attack the CBC, there is no popular support for the CBC to turn to.

Most Canadians want to have the CBC — and it's often said that they will pay for it as long as they don't have to listen to it — and I think that makes sense. They want a sense that they have a culture and institutions that represent them and the diversity of Canada.

Take *Sunday Morning*, the flagship radio programme on the CBC. It's such re-warmed dinner party left-over conversation, and it means nothing to people that don't have dinner parties, or people who live outside of Toronto.

AS SOMEONE WHO IS PRIMARILY CONCERNED WITH DISCUSSING THE EXPRESSION OF CULTURE IN CANADA — BY ARTISTS, WRITERS, ROCK BANDS, TELEVISION SHOWS — HOW HAVE YOU SEEN IT CHANGE OVER THE LAST TEN YEARS WITH THE IMPOSITION OF THE BUSINESS AGENDA THAT YOU TALKED ABOUT LAST NIGHT?

One of the reasons that there is so much pressure on artists in Canada is because we lack those 'deep' elements of culture, a

common language or origin. If you have those elements then individual artists are just allowed to explore their own individual madness.

In this society, in the past, [artists] had to notably express themselves [and] prove to the country that we had a culture. They were not only trying to say

I THINK THAT THE CBC IS A WRETCHED INSTITUTION. SOMETIMES I FEEL IT SHOULD BE LEVELED AND WE SHOULD START ALL OVER. EXCEPT AT THIS POINT IN TIME IF IT WAS LEVELED IT WOULD NEVER BE RESURRECTED.

what they had to say artistically, but establish the foundations for a national culture.

WHAT ABOUT THE IDEA THAT FOR CANADIAN ARTISTS TO BE TRULY SUCCESSFUL, THEY HAVE TO MAKE IT IN THE UNITED STATES?

I think that for the last 25 years there has grown an idea that to be successful you had to be meaningful to your own country. That thing about making it in the States has always been there, but it wasn't very prominent.

And even those Canadians that have gone to the States, they have retained a very Canadian quality about them. I consider Leonard Cohen and Neil Young truly Canadian artists, regardless of the fact that they have lived in the U.S. for most of their professional lives. When you hear their voice you hear a Canadian voice.

The Canadian perspective on the U.S., which you get in [TV show] SCTV, a lot of the comics, and in musicians like Leonard Cohen when he says 'democracy is coming to the USA', is critical without being anguished the way Americans are when they criticise their own culture. They realise they have been lied to

since birth. Canadians look at it with much less of a sense of being sold out.

YOU WROTE IN *MARGINAL NOTES* THAT YOU CAME BACK TO CANADA AFTER LIVING IN THE UNITED STATES FOR TEN-ODD YEARS THE WEEK THAT THE WAR MEASURES ACT WAS PROCLAIMED IN 1970. WHAT IS IT LIKE TO COME BACK TO MONTRÉAL 25 YEARS LATER?

I used to come back quite often in the '70s and into the '80s. People on the left used to feel like we had a lot in common. When there was something happening in Ontario, people from Montreal would go down, and we would come up for events here. In some ways we saw ourselves like the Rebels of 1837 in Upper and Lower Canada, who supported each other.

We were hoping for some sort of partnership between Quebec and the rest of Canada. I think that sovereignty-association in 1980 was a great offer, and it is a shame that it didn't happen.

I was supporting the 'yes' side in 1980, but now I can't bring myself to care very much. Neither side is very inspiring. It's a bit like the last election in Ontario: between Rae and Harris and McLeod, it wasn't possible to work up much enthusiasm.

HOW WOULD YOU MARK YOUR BALLOT HERE, IN THE REFERENDUM?

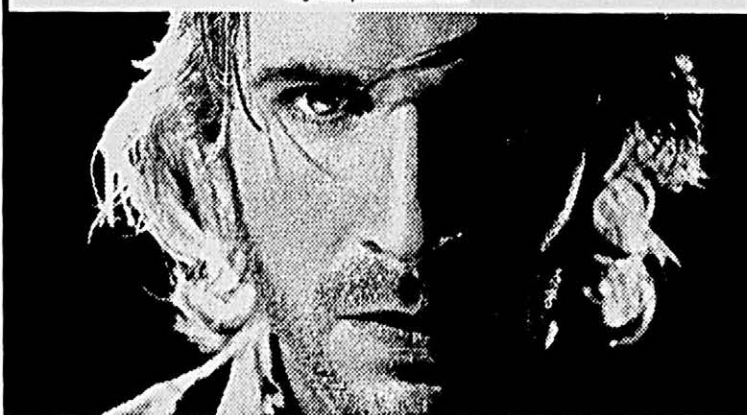
I don't know. I can't see [myself] voting 'no', but I wouldn't be very happy voting for 'yes'. I might decline my ballot. I think that given these choices it might be the least unsatisfying option.

If these are the choices we are given, not only in the referendum but in the democratic process as a whole, I still feel that this is the most responsible option.

But it is not a council of despair, it is a statement of 'I will wait for something better. I will work for something better, and I will support that when it happens.'

"ONE OF THE BEST FILMS OF THE YEAR."

Roger Ebert, CHICAGO SUN-TIMES



"ELECTRIFYING! A DAZZLING VISIONARY TRIUMPH."

Peter Travers, ROLLING STONE

"A SEXY, KINETIC THRILLER."

Graham Fuller, INTERVIEW

"BRILLIANT."

Paul Wunder, WKAT RADIO

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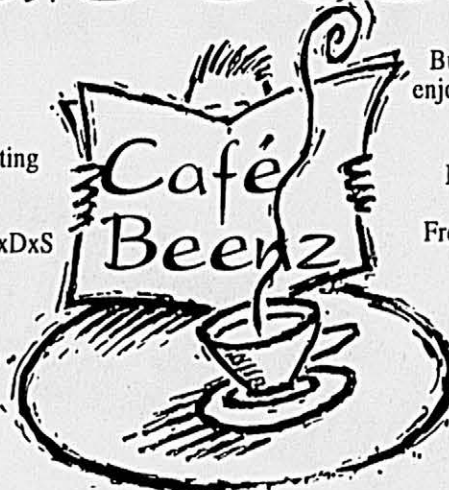
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Through the Silver Screen

Paul Quarrington's *Civilizations* and its *Part in My Downfall*

Country of hunchbacks!—where the strong, straight spine,
Jeered at by crooked children, makes his way
Through by-streets at the kindest hour of day,
Till he deplores his stature...

EDNA ST. VINCENT MILLAY, SONNET TO GATH

When one enters the country of a new book, its author — provided that he can be convincing — is the only one to establish the boundary between good and bad, between normality and lunacy. And what if the author, like Paul Quarrington in *Civilization and Its Part in My Downfall*, refuses to reveal who the good guys are? Well, you will either close the cover or find yourself delighting in the book's brilliant madness.

The main character, Thomas Moss, is a country lad who ends up in 'Hollywoodland' during the early 20th century. The book begins like a silent movie: a man in a jail cell is writing his memoir, entitled *Civilization and Its Part in My Downfall*. Sometimes it is hard to understand whether the hero is describing his life or some film—especially since he is rather fuzzy himself about the distinction between the two—but eventually this becomes immaterial.

Our Hollywood is notorious for being the land of the bizarre. In Quarrington's Hollywoodland, all characters are misplaced in a misplaced world and yet they would be unimaginable anywhere else. There is the astonishing Thespa Doone, Thomas's "one and only" who will not bathe indoors, because she believes that "in a bathtub dead skin cells will find

answered an ad that read *Wanted, one unsightly fellow*; and Caspar Willison, a director of two-reel cowboy flickers who can play God without makeup.

The general impression is that of a field-day in the asylum. But the scintillating narrative destroys the reader's notions of

Thomas does not fit in Hollywoodland either. He is a kind of Hamlet in Wonderland — if he is considered mad by a Mad Hatter, does it make him normal?... Besides, what is normal anyway?

Thomas is a strange bird because he confuses reality with the happenings of the Silver Screen. Ironically, he seems odd to the people whose very existence relies on fiction: they have been making movies for so long that they try to act as though they were characters on the screen.

The story bundles wicked humor, hilarious portraits of ridiculous personages, and the recurring discomfort of missing identity. Who is the hunchback here — the crazy movie people, the reader, the author? It is as though you are trying to decide whether your back is straight, but you are surrounded by crooked mirrors.

Unfortunately, the originality of the novel becomes its main drawback. Quarrington insists on denying his reader any sort of reference point: sometimes it is impossible to distinguish between the hero's life and the movies he has made, let alone between the solvent and the loony, and this makes the story hard to follow. It is not hard to identify with a character's loneliness in general, but the in-depth analysis of various idiosyncrasies can become boring.

On the other hand, even this boredom might be intentional—the characters in the book are usually vexed with each other, so it is natural that the reader should get exasperated too.

Even though it seems contrived at times, *Civilization* wryly demonstrates the fragility of human perception. Movies try to imitate real life, but often real life is molded by movies (the influence of books has diminished lately, for better or for worse), which finally raises the question — whose life are you leading? Thomas insists on bringing what he calls reality into an unacceptably fictional world, but instead ends up acting like a cowboy from one of his flicks.

This kind of circular situation arises in *Civilization* often, making the book supremely ironic. Again, it is the absence of clearly defined morals that can make the same action at once a heroic fit and a flopped performance. Like the flicks, Quarrington's plot is — to quote one of his characters — "true to life and exquisitely logical, if one accepts the notion that there is no logic in life at all."

BOOKS

successful. Artists like P.J. Harvey, Moonshake, Stereolab, and Seefeel have proved that experimentation does not necessarily lead to bankruptcy. Now, American Recordings — the home of Johnny Cash — has bought the North American rights for Too Pure's entire catalogue. New fans of Too Pure have finally been able to catch up, as our Canadian shores (and stores) have been graced by a steady flow of reissues. Pram's *Helium* is the latest of the offerings.

Liberal sprinkling ghost-like vocals over unconventional rhythms and keyboard tweaks, Pram falls musically somewhere between former label-mates Stereolab and current labelmates Laika. Fans, however, of Stereolab or Laika may be

d i s a p - pointed by *Helium*, as Pram shows neither the pop sensibilities of the former nor the carefree quirkiness of the latter. Lyrically, Pram teeters precariously between poetry and pretense

and singer Rosie constantly sounds as if she is forcing the words. Though these are likely deliberate affectations, the result is a collection of songs that meander and twist, enticing the listener but never giving full aural pleasure. One hopes that their upcoming release, *The Sargasso Sea* is less of a tease.

-STUART PIDD

Paul Quarrington

Author of *Whale Music*

CIVILIZATION

and Its Part in My Downfall

a poet," which means that he can "ruin your day just by nodding at you on the street"; Wild Horse Charlie, a man who an-

right and wrong. Suddenly, you find that the world of the book has imposed its own indisputable laws upon you.

DISCS

D.O.A. - *The Black Spot*

(Essential Noise/Virgin)

It never ceases to amaze me that D.O.A. still manages to put out quality albums despite the loss of numerous drummers and friends. On the back side of the lyric sheet, there is a veritable obituary column of people close to D.O.A. that have died recently. Nevertheless, the sound that they have been known for is consistent — expect no huge change in the music. However, because of the new line-up, with Ford Pier on guitar (and keyboards!) and John (Mr. Omnipresent) Wright filling the gap left by the deceased Ken Jenson, the songs still maintain some freshness and a lot of energy. If you don't know D.O.A.'s sound, this release is as good as any older one to pick up, raw and unmistakable with Joe Keithley's voice growling away as ever. And for all of the sceptics: don't you think that it's time that a hard working and consistent punk

rawk band got some major label attention?

-JAY MCCOY

Son - *Thriller*

(Evil Humanoids)

Hailing from Toronto, Son exemplifies bands that serve to discredit Canadian artists, a rehashed imitation of American pioneered sound — at least on the surface. Spartan and mechanical, Son's vibes are harsh and calculated like the sketched devices on the CD sleeve. Much of the 16 song effort is an ode to the mediocre; the track "Can't feel" recycles turn-of-the-century 1990 sequencer lines and imitation grooves that are more fitting of Warren G. and Snoop

doggy Dogg. Unlike Son's music which is strictly miss-and-miss, the lead-everything Son Beck does strike a chord with his lyrics. Obscured by an anemic delivery, Son Beck doesn't hold back in ridiculing society; from the loathsome girlfriend in "Rotten" to the teen angst musical trend in "Young offenders act." In a few tracks, Son's lyrical ingenuity lies in his ironic humour, like in "Noodleheads/betaboys," a song about philandering posers. Song weaves, "he makes another comment, another pass; he talks of peace and love but only loves a piece of ass. He has to get to know her, he has to get her;

but he can't hide his voice it sticks out like a racial slur." The lyrical density is there, but Son needs to go back to the drawing

board with its musical arrangements as the album has an uncut-gem quality to it that lacks finish. Finally, someone ought to point that the computerized voice-over only works for A Tribe Called Quest.

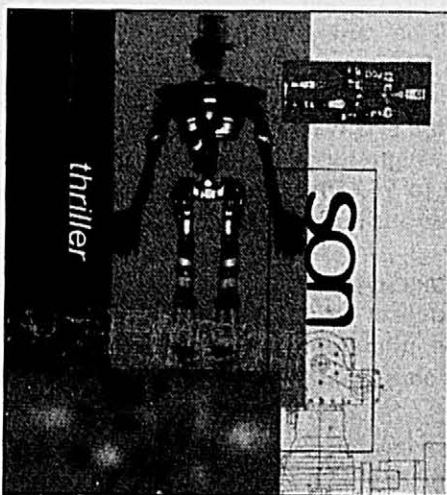
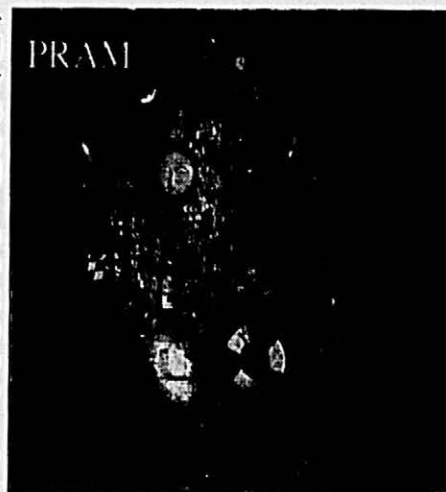
(Son are having a CD release at Gert's on Saturday. To get the CD otherwise, contact Son at 110 Balmoral Ave. Toronto, Ontario, M4V 1J4)

-MIKE CULLEN

Pram - *Helium*

(American/Warner)

In the U.K., the Too Pure label is somewhat akin to Matador in the States; initially a small label, it has built a reputation by introducing artists that have become both critically and commercially



Hospital makes final stand

by Netami Stuart

Several hundred people gathered last week at the corner of Ste. Catherine and Atwater to demonstrate against the proposed closing of the Reddy Memorial, one of at least seven hospitals in Montréal which are to shut their doors by 1997.

The rally was organised by the Patients and Citizens Committee to Save the Reddy, a group of doctors, patients and members of the community who believe that closing the hospital will result in long line-ups and poor service at larger hospitals like the Royal Victoria.

Québec health Minister, Jean Rochon is expected to announce in the next couple of weeks that the Reddy Memorial, Lachine, the Queen Elizabeth, and Ste. Jeanne-D'Arc as well as three other hospitals will be closed in a plan to save \$190 million in health care in the city of Montréal. It is expected that 6 000 jobs will be lost and the remaining hospitals will have to absorb 18 000 emergency and 70 000 outpatient visits every year.

George Hendy, president of the board of directors of the Reddy Memorial pointed out, however, that of the \$190 million to be saved, 80 per cent

Reddy memorial demonstrates against hospital closures

is tied up in guaranteed salaries for unionised workers, who will be getting paid no matter what the budget says.

Hendy is also worried about the effects on the quality of health care available here and believes that "the government should tread carefully, they have no alternative in place and haven't done any impact studies yet."

Alice Loyola Bustamante, President of the Phillipine Nurses Association of Québec believes that these closings will have an effect not only on Montréal but also on the surrounding areas. Loyola Bustamante works at the hospital at Kahnawake and sends many patients on referral



HOSPITAL ORGANIZERS ADDRESS THE PUBLIC AT THE MARCH

to the Lachine Hospital and the Reddy.

Although the minister is expected to finally announce these closings very soon, the organisers of the demonstration hope to be able to prevent the closure of the Reddy by raising public awareness in the months before February 1997, when it will shut its doors.

Present at the demonstration to provide support for the Reddy were the President of the Montréal division of Alliance Québec, Gail Campbell, and Dan Phillips of the Black Coalition of Montréal.

The demonstration Thursday, held almost totally in English, was important in view of the referendum, as well. Gail

Campbell of Alliance Québec said, "With so many Anglophones supporting the Reddy, when the minister takes us on he's going to have a fight."

Bill Spears, on the board of the hospital, said that he doesn't believe the premier when he says he can guarantee full hospital service in either French or English.

The march against women's poverty

by: Andrea Cooke

In an effort to keep up the pressure on the Québec government to address women's rights, a province-wide coalition of organizations met last week in Montréal to create strategies for the next year.

Many of the organizations represented at the September 29th meeting were behind the Bread and Roses march that took place last May.

Under the direction of the Federation des Femmes du Québec (FFQ), hundreds of women marched towards Québec city to make nine demands on the government which they felt were essential to enhancing the quality of life for women, and finding solutions to poverty among women.

In many respects, the march was successful, with examples being the government's promises to establish an advisory committee on women's issues

and to address the issue of domestic violence in homes of sponsored immigrant women.

The positive results of Bread and Roses march, as well as the many objectives that were not achieved, illustrate the need to keep pressuring the government to make a change for the benefit of women.

The conference participants focused on four main priorities. The first of these is the establishment of a law which guarantees equal pay for women and men.

"We have been fighting for years for women to have access to all jobs and receive equal pay for jobs comparable to men's" explained Francoise David, the director of FFQ.

According to David, the biggest obstacle to reaching a level of pay equity is that any law enforcing equal pay clashes directly with the interests of the business sector.

"The situation of small business is difficult, and enforcing equal pay could

possibly be seen as a burden for them to deal with. But justice has a price and society must be ready to pay it" insisted David.

She condemned the lack of quick action on the part of the government on the issue of pay equity, calling on women in the province to demand an answer. "There is no excuse or argument that can be put forward that will slow down the answers needed by a large group of women."

The second issue which the coalition will focus on for the following year will be raising minimum wage to \$7.60/hr by October 1, 1996.

David said that the FFQ was disappointed by the slight raise of minimum wage to \$6.45/hr obtained by the Bread and Roses march.

"This amount of money is not sufficient for women who depend upon their minimum wage jobs for income," said David.

But the fight for a increased minimum wage is important for all workers. "Raising minimum wage would also benefit men, students, immigrants and

seasonal workers who also depend upon minimum wage," said David.

The obstacles that surface in the fight for pay equity also appear in the fight for a higher minimum wage. Small businesses try to keep wages low in order to be competitive.

Again David contested the validity of business interests. "A decent salary is simply a question of elementary justice," she said.

The FFQ hopes to campaign throughout the winter to obtain a rise in the minimum wage to \$7.60/hr by October 1 1996 and eventually to \$8.15/hr.

"This campaign will need a lot of determination and persuasion because our opponents are tough and they are not lacking any resources to fight against us," David explained.

The last two priorities discussed at the conference were social infrastructure and social aid. In response to the demands made by Bread and Roses marchers, Québec Premier Jacques Parizeau promised that the laws concerning work regulations in regular jobs would be applied to those in

temporary government training programs and that \$225 million would be allocated to creating new jobs.

However David pointed out that the recent trends across Canada and the United States which promote the idea that workers in training programs should be considered "volunteers" will make it difficult for these promises to be fully realized in Québec.

"In Québec there is a tendency to imitate our neighbors," said David.

She pointed out that the situation of many people working extremely hard for low salaries and minimum protection from the law continues. This is especially so for women.

But David went on to say that women and everybody have a responsibility to show their opposition to this trend. "It is clear that the women's movement is opposed to this type of measures. The women's movement does not agree with the ghettoisation of underpaid jobs or the absence of unionization for workers" she explained.

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						1
3	4	5	6	7	8	9
10	11	12	13	14	15	16
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October 1995						
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December 1995						
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31						

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- 1 - Housing
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- 6 - Services Offered
- 7 - For Sale
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- 9 - Wanted To Buy
- 10 - Rides/Tickets
- 11 - Lost & Found *
- 12 - Personal
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- 16 - Musicians
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Demonstration, counter demonstration



DAILY PHOTO BY SARAH JOHNSON

by Anup Grewal

Zero tolerance—this was the message Montrealers sent to the extreme right group Campaign Québec-life Sunday October 2nd.

Campaign Québec-life was holding its "chain-of life" vigil against abortion, sex education and the use of contraceptives.

In response, a coalition of groups including the Comité des sans emploi Montréal centre and Food not Bombs marched across the street to counter Campaign Québec-life's claim that "abortion kills."

Josette Côté of the Comité des sans emploi explained that her committee has continually taken stands against views such as those expressed by Campaign Québec-life. "They [Québec-life] are using freedom of expression to criminalise abortion and to blame women for social problems in society."

Côté pointed out that Campaign Québec-life is the same group that supported Jeremy Guy-Tremblay, a man who tried to have his girlfriend's, Chantale Daigle's, abortion ruled illegal in 1988. After painting Daigle as an immoral and heartless woman, Québec-life had to abandon Guy-Tremblay when it was discovered that he had been

abusive to not only Daigle, but to other women as well.

Côté recalled the demonstration her organisation and others held against Guy-Tremblay: "We met them with 10 000 then, we will meet them now."

Across the street, Louis le Compte, the self-styled "count of Beaconsfield" and former president of Québec-life, said "Those people [the protesters] are committing a blasphemy against the church [in front of which they were marching]."

Le Compte went on to say that his organisation "believes life belongs to God. Our bodies are not our own so we have no choices, we only have the will of God."

Listening to the protesters' calls for women's rights, greater accessibility to sex education and an end to patriarchal values, le Compte said "I will pray for them to come to their senses."

Côté responded with "they say there are fundamentalists in Muslim countries. Well, we have got our own right here."

Côté warned that groups like Québec-life "are growing stronger." She pointed to Human Life International, which held its annual congress in Montréal in May only to be met by thousands of protesters; the Christian

Coalition, which is supported by Newt Gingrich, the speaker of the House in Washington; and Operation Rescue, a militant anti-abortion group.

"These groups are trying to get themselves elected into our political institutions and they are spreading hate," said Côté.

She added that Québec-life is "not what they say they are - which is just an anti abortion group - they are more." To give an example of their extremism, Côté explained that the organisation promotes the idea that "to be French, Catholic and white is the most important thing and that we should be preserving this race by having more children."

Côté continued "They also spread the idea that immigration in Québec is dangerous, because we are allowing in too many non-assimilable immigrants."

"They are also the people who are responsible for the slowness of sex education in our schools," said Côté. Québec schools are permitted to spend only 25 hours a year on sex education.

Joining in the call for "Maternity, a choice! Abortion, a right!," Côté reiterated that "We must be on the ground with them to fight them."



THE FOLLOWING QUESTIONS SHALL BE PLACED ON THE BALLOT FOR THE FALL REFERENDUM PERIOD TO BE HELD ON OCTOBER 23, 24 & 25, 1995

SSMU HEALTH PLAN REFERENDUM QUESTIONS

Whereas every undergraduate student pays \$3.65 per month (total \$43.80 per year) for coverage in the Students' Society of McGill University Health Plan, which covers:

PRESCRIPTION DRUGS:

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and includes the right for each student to opt-out of the prescription drug and oral contraceptive benefit and receive a refund of \$3.15 per month (\$37.80 per year)

** All amounts are subject to applicable taxes

1. Do you wish the Students' Society of McGill University continue providing coverage to its members through the SSMU HEALTH PLAN by collecting the health plan fee?

YES NO NO OPINION

2. The claims experience for the SSMU HEALTH PLAN increased 300% in 1994/1995.

NOTE: if the current level of premiums paid by students is unaltered, the prescription drug benefit covered by the SSMU HEALTH PLAN will be reduced, starting September 1, 1996, to cover 65% of the cost of medications requiring a prescription:

Do you agree to pay an additional \$1.02 per month (\$12.24 per year) in order to maintain the prescription drug benefit of the SSMU HEALTH PLAN at the current coverage level of 80% including oral contraceptives?

YES NO NO OPINION

3. Do you agree to pay an additional \$0.50 per month (total \$6.00 per year) in order to include partial coverage of up to \$50 of the cost of the Hepatitis B vaccine, without the option of opting out from this portion of the SSMU HEALTH PLAN?

YES NO NO OPINION

4. In the future the SSMU HEALTH PLAN may require a slight adjustment to maintain the set benefits;

Do you authorize the Students' Society of McGill University council to raise premiums up to a maximum of 10% of the cost approved by student referendum?

YES NO NO OPINION

REFERENDUM QUESTION IN REVIEW

Please be advised that there is an additional referendum question which has been proposed by the Students' Society of McGill University to appear on the ballot on October 23, 24 and 25 1995. This question has been approved by the Chief Returning Officers, however, this decision has been appealed to the Judicial Board. If the Judicial Board rules in favour of the Chief Returning Officers, the question will appear on the ballot. If the Judicial Board rules against the Chief Returning Officers, the question will not appear on the ballot. The McGill Daily has chosen not to publish the referendum question before the Judicial Board has ruled on this issue. For further information, please contact the Chief Returning Officers at 398-8222.

REAL CHOICES PLEBISCITE QUESTION

The following question is being voted on by students at more than twenty post-secondary institutions across Canada. Its result will be announced in Ottawa on October 25.

Whose policy approach to post-secondary education do you prefer?

The Canadian Alliance of Student Associations (CASA)

or

The Federal Government

In order to assist the Students' Society of McGill University (SSMU) and the Canadian Alliance of Student Associations further develop its education lobbying strategy, please take the time to include your suggestions here for a more effective university system and student association policy.

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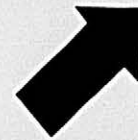


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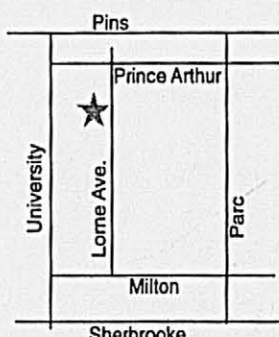
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